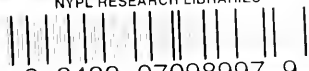
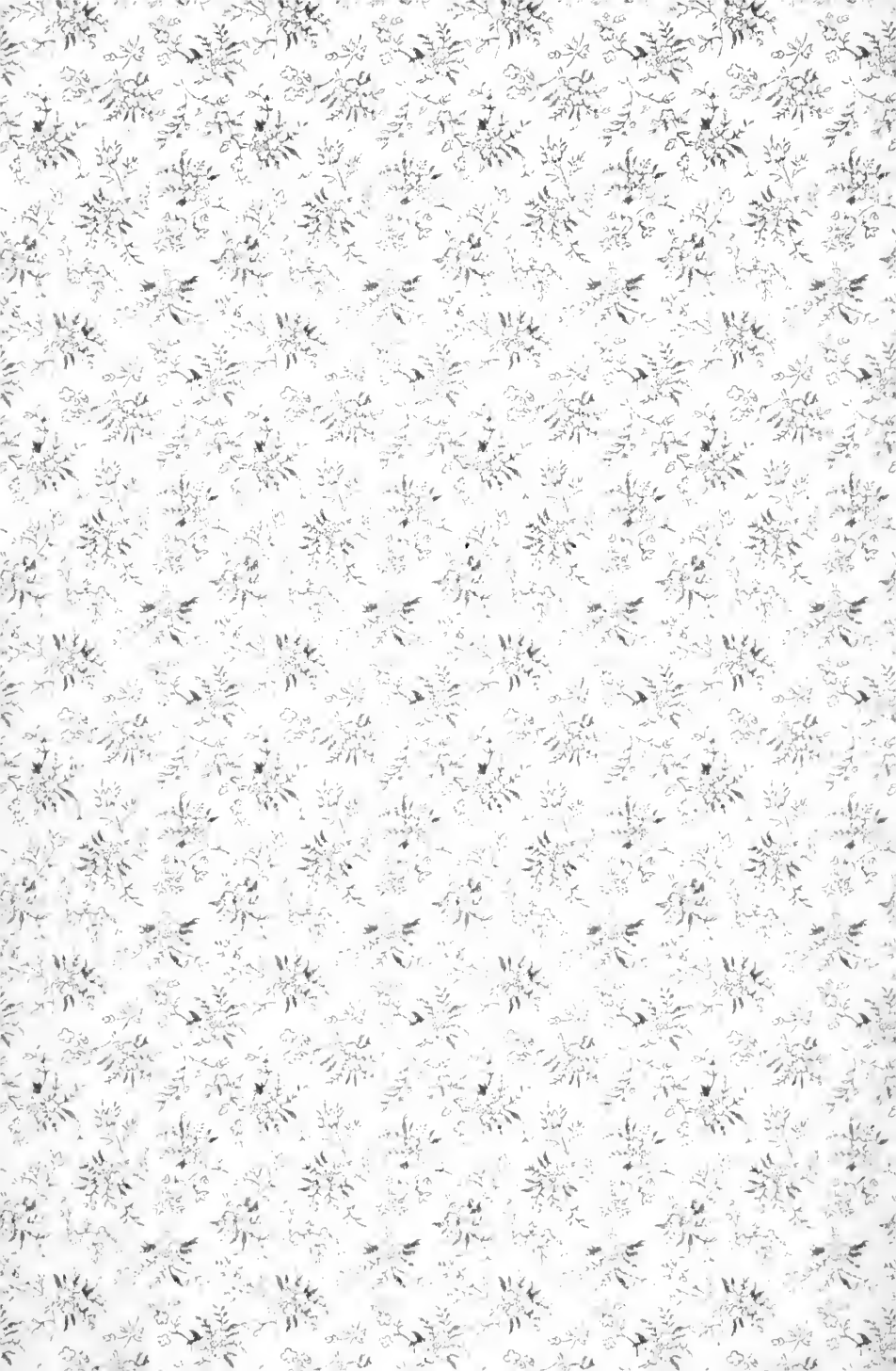


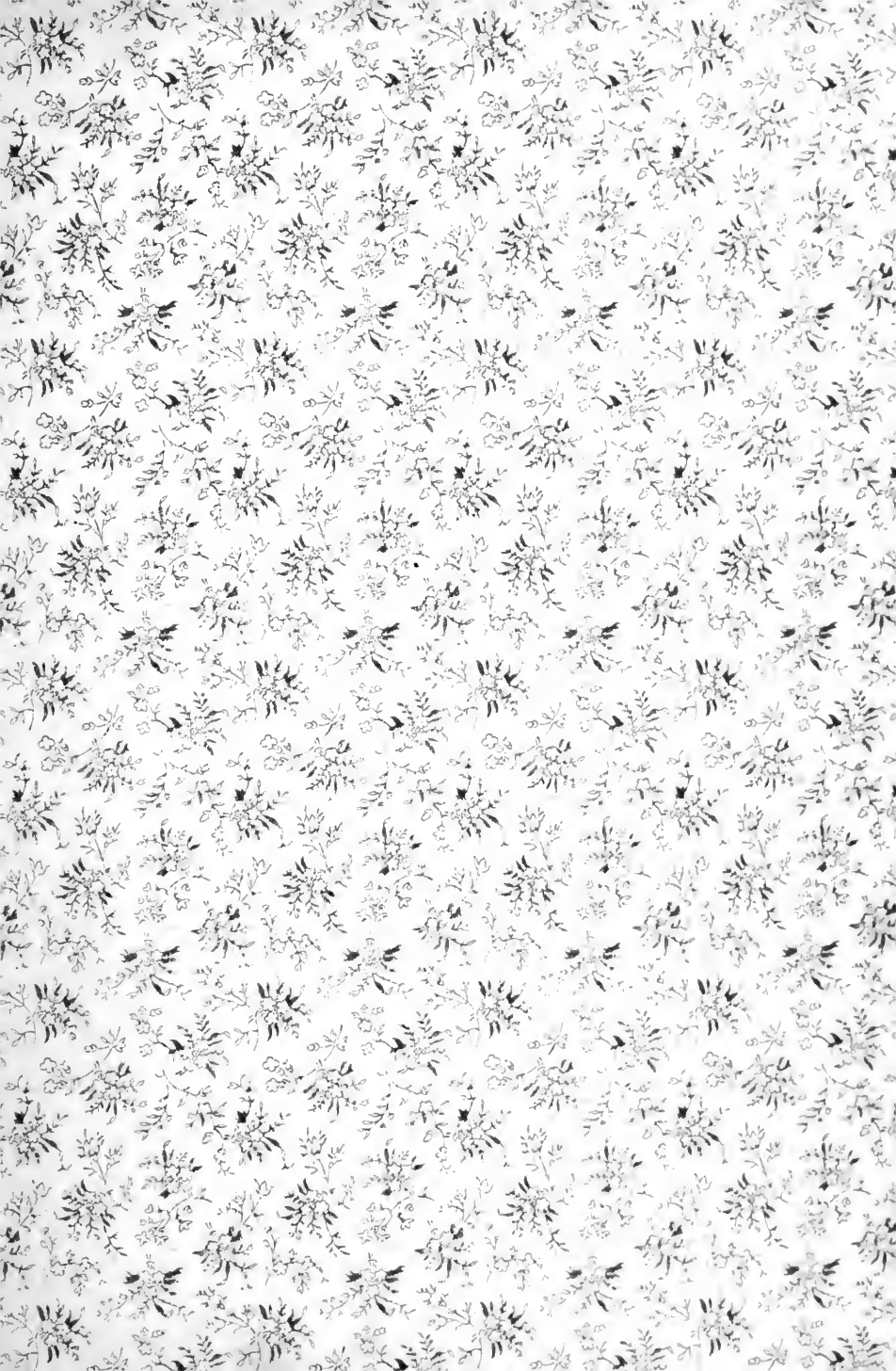
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SOME
FAMOUS PAINTINGS
AND
THEIR HOMES.

COMPILED BY
MARY GRAHAM DUFF.

BOSTON:
PUBLISHED BY SOULE PHOTOGRAPH COMPANY,
338 WASHINGTON STREET.
1887.

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PREFACE.

THIS little compilation has been used with great satisfaction by the author, in her classes, as somewhat supplementary to "Huntington's Manual of the Fine Arts." The sketches are all brief, but each contains at least one salient point in the story of every picture, home, and saint which ought to impress the mind of the student.

The blank leaves are intended for photographic illustrations of each painting and its home. These photographs — \$1.50 per dozen — may be procured all at once, or gradually, at the option of the purchaser, from the SOULE PHOTOGRAPH CO., 338 Washington street, Boston. These pictures are ordered by number only. They must be unmounted cabinets, and should be pasted only on the edge nearest the binding, or back part of the book, so that they will turn with the leaves. The following numbers, from the "Soule Catalogue," are the ones needed for the full illustration of this work. The first line of numbers indicates

copies from the originals; the second line, copies from reproductions of the originals:—

PAINTINGS.

No.	No.		Artist.
39.		Madonna Enthroned	<i>Cimabue.</i>
48.		Portrait of Dante	<i>Giotto.</i>
230.		The Tribute Money	<i>Masaccio.</i>
476.	8454.	The Last Supper	<i>Da Vinci.</i>
	8455.	Andrew, James Minor, and Bartholomew. Detail	“
	8456.	John, Judas, and Peter. Detail	“
	8457.	Christ. Detail	“
	8458.	James, Thomas, and Philip. Detail.	“
	8459.	Matthew, Thaddeus, and Simon. “	“
598.	6651.	The Three Fates	<i>M. Angelo.</i>
790.	7997.	The Madonna della Sedia . .	<i>Raphael.</i>
820.	7986.	The Transfiguration	“
821.		Christ and the Prophets. Detail .	“
822.		Lower left-hand group. “ .	“
823.		“ right “ “ “ .	“
818.	8000.	Madonna di Foligno	“
	8001.	“ “ “ Head	“
1180.	7100.	Last Communion of St. Jerome .	<i>Domenichino.</i>
1181.		Figure of St. Jerome. Detail . .	“
	827.	7987. Madonna di San Sisto . . .	<i>Raphael.</i>
	828.	7988. Madonna and Child. Detail . .	“
	829.	7990. St. Barbara. Detail	“
	830.	7991. St. Sixtus. Detail	“
	831.	7992. Cherubs. “	“

No.	No.		Artist.
1047.	6998.	La Notte	<i>Correggio.</i>
1688.	7851.	The Immaculate Conception . . .	<i>Murillo.</i>
1048.	7000.	Marriage of St. Catherine . . .	<i>Correggio.</i>
581.		“ “ “ . . .	<i>Bartolommeo.</i>
	8465.	Madonna with the Rocks . . .	<i>Da Vinci.</i>
479.	8462.	Mona Lisa	“
853.	8011.	St. Margaret	<i>Raphael.</i>
806.	8014.	The Sposalizio	“
807.		Virgin and High Priest. Detail . .	“
1150.	8059.	Aurora	<i>Reni.</i>
1033.	6999.	Il Giorno	<i>Correggio.</i>
716.	8346.	The Assumption of the Virgin . .	<i>Titian.</i>
718.	8347.	Head of Virgin. Detail . . .	“
717.		Virgin. Detail	“
719.		Angels. “	“
720.		“ “	“
721.		“ “	“
694.	8425.	Sta. Barbara	<i>Palma Vecchio.</i>
695.		“ “ Half-length. Detail . .	“
696.		“ “ Head. “ . .	“

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4890.	“ “ “ Interior . . .	“
4892.	“ “ “ Cloister, near Spanish Chapel . .	“
4909.	Palazzo del Podesta. National Museum .	“
4910.	“ “ “ Court-yard, 14th Century	“

No.		
4911.	Palazzo del Podesto. Court-yard and stair- case . . .	<i>Florence.</i>
5051.	Church of S. M. delle Grazie . . .	<i>Milan.</i>
4913.	Pitti Palace. Court-yard, from Boboli Gardens,	<i>Florence.</i>
4914.	“ “ and distant view of Palazzo Vecchio . . .	“
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4796.	Vatican . . .	<i>Rome.</i>
4802.	“ Library . . .	“
4803.	“ Loggia of Raphael . . .	“
4807.	“ Scala Regia . . .	“
4808.	“ Sistine Chapel . . .	“
2946.	Louvre . . .	<i>Paris.</i>
2948.	“ Court front . . .	“
2951.	“ Vestibule . . .	“
2954.	“ Gallery of Italian Schools . . .	“
5532.	Hermitage . . .	<i>St. Petersburg.</i>
5225.	Academy . . .	<i>Venice.</i>

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SUPPLEMENT:—

96.	Holy Family (Beardless Joseph), Raphael .	<i>Hermitage.</i>
587.	Church of S. M. del Carmine . . .	<i>Florence.</i>
457.	Dresden Gallery . . .	<i>Dresden.</i>
618.	Brera Gallery . . .	<i>Milan.</i>

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THE MADONNA ENTHRONED.

By CIMABUE (1240-1302?).

THIS celebrated picture in the Church of Santa Maria Novella, Florence, was, at the time when it was completed, the largest altar-piece that had been seen. It is said to have been borne to the church by a rejoicing procession of Florentines, with trumpeters and expressions of pride and praise. In it the Virgin sits in a chair held by six kneeling angels. The Infant is in her lap, and both their heads are encircled by the nimbus delicately wrought.

Clement.

According to Vasari, Charles of Anjou, King of Naples, visited Cimabue when he was painting this picture. Charles was in Florence in 1266, when he was on his passage to Naples to take possession of his kingdom; so this picture must have been finished

not long after that time, for it was nearly, if not quite, completed then. The church, however, was not built until thirteen years after the completion of the picture.

From the great rejoicing on the occasion of the exhibition of this picture upon the King's visit, the district of Florence, where Cimabue lived, received the name of Borgo Allegri.

Knight.



CHURCH OF SANTA MARIA NOVELLA, FLORENCE.

HOME OF CIMABUE'S MADONNA ENTHRONED.

THIS church was begun in 1229, on the site of an earlier building called *Maria tra le Vigne*. It was completed in seventy years, and from its beauty was called by M. Angelo, "*La Sposa*," or, the Bride. The façade of the church, of red and white marble, and serpentine, is from the design of Leon Battista Alberti, and was not finished until 1470.

It is the best of the Florentine churches, yet it is quite spoilt by the brown and white wash with which it is bedaubed. In the Cappella Gondi is the celebrated Crucifix by Brunelleschi.

Hare.

PORTRAIT OF DANTE.

BY GIOTTO (1276-1336).

GIOTTO'S portrait of Dante, painted on the wall of the chapel of the palace of the Podesta, Florence, and which has been lately restored to the world, is one of his most famous works; and, in spite of its destruction and restoration, it is full of wondrous power.

Clement.

The chapel of the Podesta was taken to make one of the offices of the Florentine prisons, and the paintings of Giotto were barbarously whitened over, in which state they remained until 1840, when the Government, desiring to repair so disgraceful a wrong, and yielding to the wishes of those who were zealous for the glory of art and of their country, caused them to be restored. This has been done with great



care, and we have now the portraits of Dante, Brunetto Latini, Master of Dante, and Corso Donati from the hand of him who had the opportunity of painting them from nature.

This recovery, as far as it goes, was owing to the energy of three gentlemen, Mr. Seymour Kirkup, an Englishman long resident in Florence, Mr. Henry Wilde, from the United States, and Mr. Aubrey Bezzi, whose united efforts overcame the opposition of the authorities in July, 1840.

Kugler.

NATIONAL MUSEUM, FLORENCE.

HOME OF GIOTTO'S PORTRAIT OF DANTE.

THE chapel of the Podesta's palace, now Salon IV. of the National Museum, having undergone many vicissitudes, and been divided into two stories (the upper one used as a prison, the lower as a magazine), and the frescoes covered with dirty whitewash, was at last rescued from its degraded plight, and the walls so far scraped as to reveal, at all events, a faint idea of the composition and spirit of Giotto's works. These originally occupied the entire walls, one end of the chapel being filled by a fresco of the Inferno, the other by that of the Paradiso, the sides covered with incidents from the lives of the Magdalen and St. Mary Egyptiaca. A figure here and there remaining, of fine conception and expression, attests the beauties of art which have been forever obliterated. But the chief interest and object of

those instrumental in effecting the restoration of the chapel were the portraits of Dante, Brunetto Latini, Corso Donati and other contemporaries of the painter mentioned by Vasari as the first successful attempt at portraiture after the revival of art, and included in these frescoes. These have come to light in the lower part of the Paradiso, where a procession of citizens is seen following a crowned youth, believed to be Charles of Valois. The portrait of Dante is here unmistakable; the heads are of strong character, and no better specimens exist of the painter's power of individuality. In addition to ill-treatment, they suffered greatly by the removal of the whitewash, and further are believed not to have gained by the partial repairs executed since. It is supposed that the date of these portraits is previous to the exile of the poet, therefore between 1300 and 1302. In the same order, on the left of the window, is another procession similarly grouped, and headed by three figures, the hindmost of which is supposed to be Giotto himself.

Kugler.

THE TRIBUTE MONEY.

BY MASACCIO (1402-1429).

THE "Tribute Money," in the Brancacci Chapel of the Carmine, Florence, represents Peter when, by command of Christ, he draws the money to pay the tribute from the mouth of the fish.

It is remarkable above all the other pictures of the life of Peter painted by Masaccio; "for, besides that, we have here the portrait of Masaccio himself, in the figure of one of the apostles (the last painted by his own hand, with the aid of a mirror, and so admirably done that it seems to live and breathe); there is, moreover, great spirit in the figure of St. Peter as he looks inquiringly towards Jesus, while the attention given by the apostles to what is taking place, as they stand around their Master awaiting his determination, is expressed with so much truth, and their various attitudes and gestures are so full of anima-



tion, that they seem to be those of living men. St. Peter particularly, bent forward, and making considerable effort, as he draws the money from the mouth of the fish, has his face reddened with the exertion and the position. When he pays the tribute also, the expression of his face as he carefully counts the money, with that of him who receives it, and which last betrays an excessive eagerness to become possessed of it,—all this is depicted with the most vivid truth, the latter regarding the coins which he holds in his hands with the greatest pleasure.”

Vasari.

CHURCH OF S. M. DEL CARMINE, FLORENCE.

HOME OF MASACCIO'S TRIBUTE MONEY.

THIS church was formerly in the possession of the adjoining Carmelite Monastery. It was consecrated in 1422, burned down in 1771, and reërected within the following ten years. Among the parts which escaped destruction is the Brancacci Chapel, in the right transept, embellished in 1423-28 by Masaccio, and after him by Filippino Lippi, both celebrated frescoes from the traditions regarding the lives of the apostles, especially St. Peter, which became of the highest importance in the education of succeeding artists.

Those by Masaccio are on the pillars of the entrance. Above on the right is the Fall, on the left the Expulsion from Paradise, imitated by Raphael in

the Loggia of the Vatican. On the left above is St. Peter, taking the piece of money from the mouth of the fish,— a masterpiece of composition.

Baedcker.

THE LAST SUPPER.

BY DA VINCI (1452-1519).

FRESCO IN THE REFECTORY OF THE CHURCH OF THE
MADONNA DELLE GRAZIE, MILAN.

GOETHE says, "The means of excitement which he (da Vinci) employs to agitate the holy and tranquil company at the table are the words of the Master, 'One of you shall betray me.'" The words are uttered and the whole company is thrown into consternation. But he inclines his head with bent-down looks, while the whole attitude, the motion of the arms, the hands and everything seem to repeat the inauspicious expressions, which the silence itself confirms. "Verily, verily, there is one amongst you that betrays me."

Leonardo enlivened his picture chiefly by the motion of the hands, an obvious resource to an Italian. The



figures on both sides of our Lord may be considered in groups of three, and thus they appear as if formed into unities corresponding in a certain relation with each other. Next to Christ on the right hand are John, Judas, and Peter. Peter, the farthest back, on hearing the words of our Lord, rises suddenly, in conformity with his vehement character.

Judas, with terrified countenance, leans across the table, tightly clutching the purse with the right hand, while with the left he makes an involuntary convulsive motion, as if to say, "What may this mean? What is to happen?"

In the mean time, Peter, with his left hand, has seized John by the right shoulder, who bends towards him, and, pointing to Christ, apparently signifies that he shall ask who is the traitor. With the handle of a knife he holds in his right hand he accidentally touches the side of Judas. The pose of the latter, who, stooping forward alarmed, upsets a salt-cellar, is thus successfully managed. This group may be regarded as the leading one of the picture. It is certainly almost perfect.

While on the right hand, with a certain kind of emotion, immediate revenge seems to be threatened, horror and detestation of the treachery manifest themselves on the left. James, the elder, draws back in

terror, and, with arms outspread, he gazes transfixed, his head bowed like one who imagines that he already sees with his eyes the fearful things he hears with his ears. Behind his shoulder Thomas approaches our Lord and raises the forefinger of his right hand to his forehead.

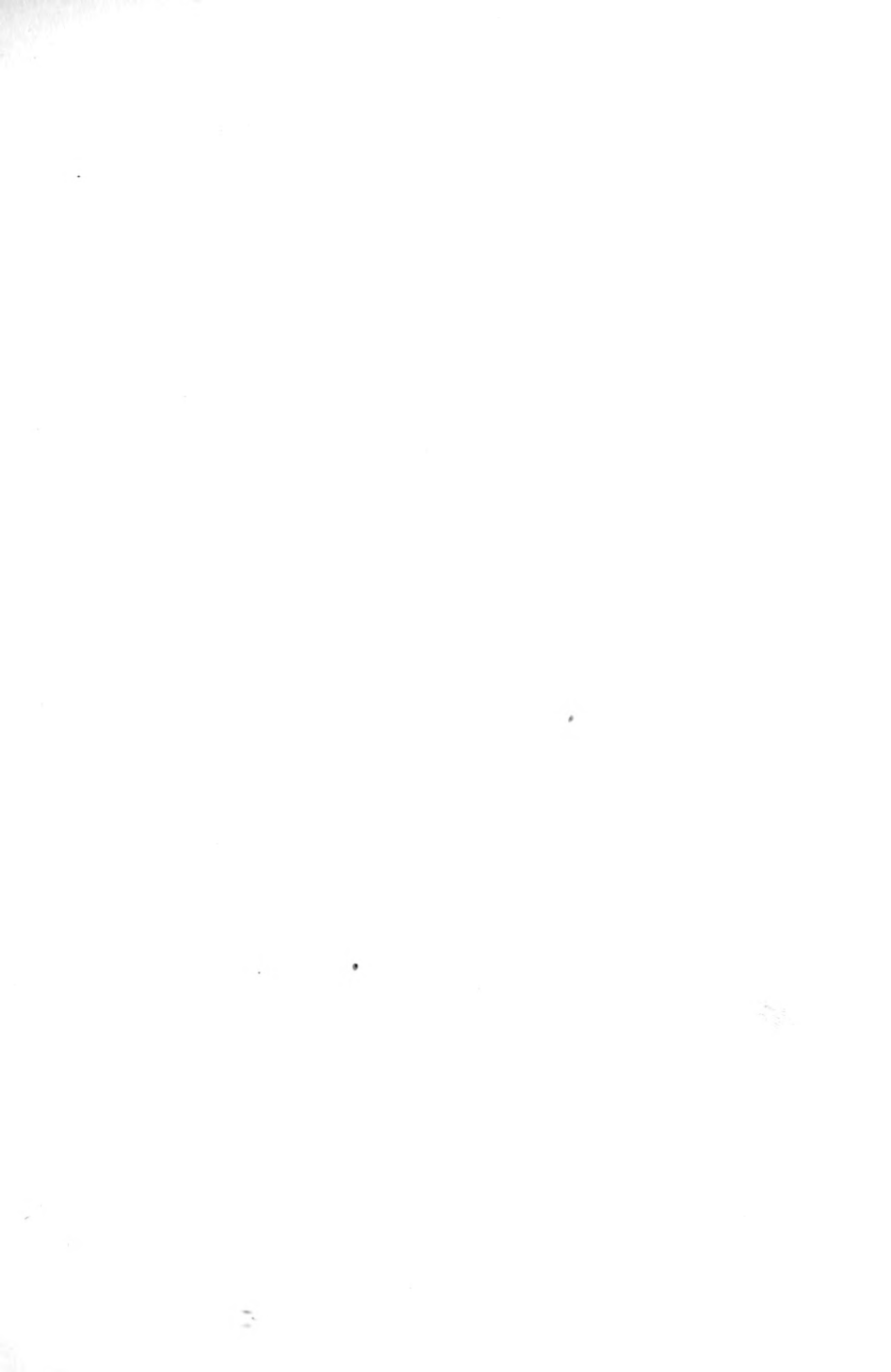
Philip, the third of this group, completes it in a most pleasing manner. Rising, he bends forward towards the Master, and, with his hands upon his breast he is clearly saying, "It is not I, Lord; Thou knowest it! Thou knowest my pure heart; it is not I!"

And now the last three figures on this side afford us new matter for contemplation. They are conversing together about the terrible news.

Matthew turns eagerly to his two companions on the left, hastily stretching out his hands towards the Master. By an admirable contrivance of the artist he is thus made to connect the foregoing group with his own.

Thaddeus shows the utmost surprise, doubt, and suspicion; his left hand rests upon the table, while he lifts his right as though he were about to strike the two together, a common action in every-day life, as when, at some unlooked-for occasion, a man should say, "Did I not tell you so? Did I not always suspect it?"

Simeon, the oldest of all, sits with great dignity



at the bottom of the table. We thus get a full view of his figure, which is clad in a long, flowing garb. His countenance and movement show him to be troubled in mind and full of thought; he does not, however, display any marked agitation.

If we turn our eyes to the opposite end of the table we shall see Bartholomew, who rests on his right foot, crossing the left over it, and bending his body forward, which he supports with both his hands, leaning upon the table. He listens as if to hear what John will ask of the Lord. Indeed, this disciple's anxiety is shared in by the whole group.

James the younger, standing behind Bartholomew, rests his left hand on Peter's shoulder in the same way as the latter leans upon that of St. John. On James' face we see a placid request for an explanation. Peter again seems to threaten revenge.

And as Peter behind Judas, so James the younger stretches out his hand behind Andrew, who, being one of the most prominent figures, expresses by half-lifted arms and outspread hands the fixed horror with which he is seized.

This expression occurs only once in the picture, although, alas ! it is too often repeated in works composed with less genius and less reflection.

J. P. Richter.

CHURCH OF THE MADONNA DELLE GRAZIE, MILAN.

HOME OF DA VINCI'S LAST SUPPER.

THE church of Santa Maria delle Grazie, together with the Dominican convent, was founded in the year 1463. The interior of the church still presents a grand appearance, although extremely dilapidated. The frescoes and paintings in the different chapels are good, and the altar is beautifully inlaid with marble.

On the wall of the Refectory is the magnificent Cenacola, or "Last Supper," by da Vinci. It is thirty feet in length and fifteen feet in height. It has suffered dreadfully from damp, age, and violence, but still remains the most celebrated painting in the world.

The monks cut a door through the wall, cutting away the feet of the principal figure; and it was

violated to a still greater extent when Napoleon had possession of Milan, the Monastery being used for barracks, and this room as a stable.

Harper.

General Bonaparte, in 1796, wrote, using his knee as a desk, an order that this place, consecrated by the genius of Leonardo da Vinci, should be spared from having soldiers quartered in it; but the necessities of war were stronger than his respect for the arts.

Francis I. wished to carry this picture back with him to France, that it might form the finest trophy of his victory of Marignano, which had given him Lombardy. It could not, however, be detached from the wall.

Viardot.

At the time of Goethe's visit to Italy, in 1810, the hall was again used as a refectory, the tables of the Monks and the Prior being raised on a step along three sides of the square, the fourth side being open to the great work. Goethe adds, with fine discrimination: —

“And here the wisdom of the painter is seen in adopting the tables in use for his model. No doubt, the table-cloth also, with its sharp folds and striped

pattern, came from the linen-press of the convent; and the plates, dishes, glasses, etc., were the same the monks used. There was, therefore, no thought of restoring an uncertain ancient costume. Highly awkward also would it have been to spread the figures out upon couches. No, the holy party were to be drawn into the living present. Christ was to hold His Last Supper among His brethren, the Dominican Monks at Milan."

Kugler.



THE THREE FATES.

By M. ANGELO (1475-1564).

IT is known that Michael Angelo professed to esteem fresco-painting alone, and that he despised easel-pictures. "It is a woman's occupation," said he, meaning probably Raphael. Hence the easel-pictures he has left are extremely rare. Besides his portrait in the Museum of the Capitol, which is perhaps by him, there are only two known in the whole of Italy. The one at the gallery of the Uffizi is called a "Holy Family." The second picture by M. Angelo is in the gallery of the Pitti Palace. It is a painting of the *Parcæ*, or Fates.

The Ancients, who everywhere sought and required the beautiful, made the Fates three beautiful young girls like the Graces. Michael Angelo has made them old, and belonging rather to the family of witches.

Perhaps it is owing to him that this transformation has passed into a tradition.

Viardot.

The pictures ascribed to Michael Angelo in different galleries are only so far his as being taken from his designs, which he bestowed liberally among his scholars. No finished picture except the Holy Family, in the Tribune of the Uffizi, is known by his hand.

Among the subjects painted from his designs is "The Three Fates," in the Pitti Gallery, by Rosso Fiorentino.

Kugler.

MADONNA DELLA SEDIA.

By RAPHAEL (1483-1520).

THREE persons are here put into a small round frame, and, notwithstanding this singular difficulty, doubtless imposed upon him by the caprice of some purchaser, the arrangement is so natural, so graceful, and so perfect, that it might be supposed the free choice of the artist. Instead of finding in it the slightest embarrassment, as in a difficulty overcome, we see all the ease of spontaneous creation. St. John, thrown back a little in the shade, worships timidly and humbly Him whom it will be his glory to announce to the world. The child Jesus, in whom intelligence and goodness shine forth, but who appears rather pale and suffering, smiles sadly. He is represented as already the victim resigned to sacrifice and to the ingratitude of those for whom he is to suffer. As for the Virgin, leaning over the

body of her son, whom she clasps in her arms, but turning her eyes on the spectator, she is very different from the usual type of Raphael's Virgin, and from all the school which preceded him. This is the only one of his simple Madonnas who has not her eyes cast down. Belonging more to the world than the Madonna del Gran Duca, and the Madonna del Cardellino, but still more beautiful, and, adorned with rich ornaments and brilliant garments, she is the model of ideal beauty, but in accordance with the Grecian rather than the Christian thought. It is thus that I imagine that Venus Anadyomene of Apelles, which all Greece went to see in his studio, as they did the Venus of Praxiteles in the Temple of Cnidus. Raphael has, in fact, here painted a Christian Venus. This is the most decided attempt his art has yet made to free itself from the bonds of religious tradition, thenceforth to be treated with more independence than before, as a sort of mythology which the artist may interpret at will.

Viardot.

The Madonna, seated on a chair, hence the name, holds the child on her lap; he leans on her bosom in a happy, childlike attitude; at her side is the little St. John, with folded hands. The Madonna

wears a gay striped handkerchief on her shoulders, and another on her head, after the manner of Italian women. She appears as a beautiful and blooming woman, looking out of the picture in the tranquil enjoyment of maternal love; the child, full and strong in form, has an ingenuous and grand expression. The coloring is warm and beautiful.

Kugler.

PITTI PALACE.

HOME OF M. ANGELO'S THREE FATES.

HOME OF RAPHAEL'S MADONNA DELLA SEDIA.

THE Pitti Palace, conspicuously situated on an eminence, was designed and begun by Brunelleschi, in 1440, by order of Luca Pitti, the powerful opponent of the Medici family, whom he hoped to excel in external grandeur by the erection of the most imposing palace yet built by a private citizen. The failure of the conspiracy against Pietro di Medici in 1466 cost Luca the loss of his power and influence, and the building remained unfinished till the middle of the following century, when it came into the possession of Eleonora, wife of Duke Cosimo I. (1549).

The palace, which somewhat resembles a castle or prison, is remarkable for its bold simplicity. The unadorned blocks of stone are hewn smooth at the

joints only. The central part has a third story. The effectiveness of the building is entirely produced by its fine proportions.

Since the sixteenth century the Pitti Palace has been the residence of the reigning sovereign, and is now that of King Humbert when at Florence.

The upper floor of the left wing contains the far-famed picture-gallery, which was formerly the property of Cardinal Leopold and Carlo di Medici and of the Grand Duke Ferdinand II.

The Pitti Gallery, which contains about five hundred works, may be considered as an extension of the Tribuna in the Uffizi gallery. No collection in Europe can boast of such an array of masterpieces interspersed with so few works of subordinate merit.

Bacdeker.

THE TRANSFIGURATION.

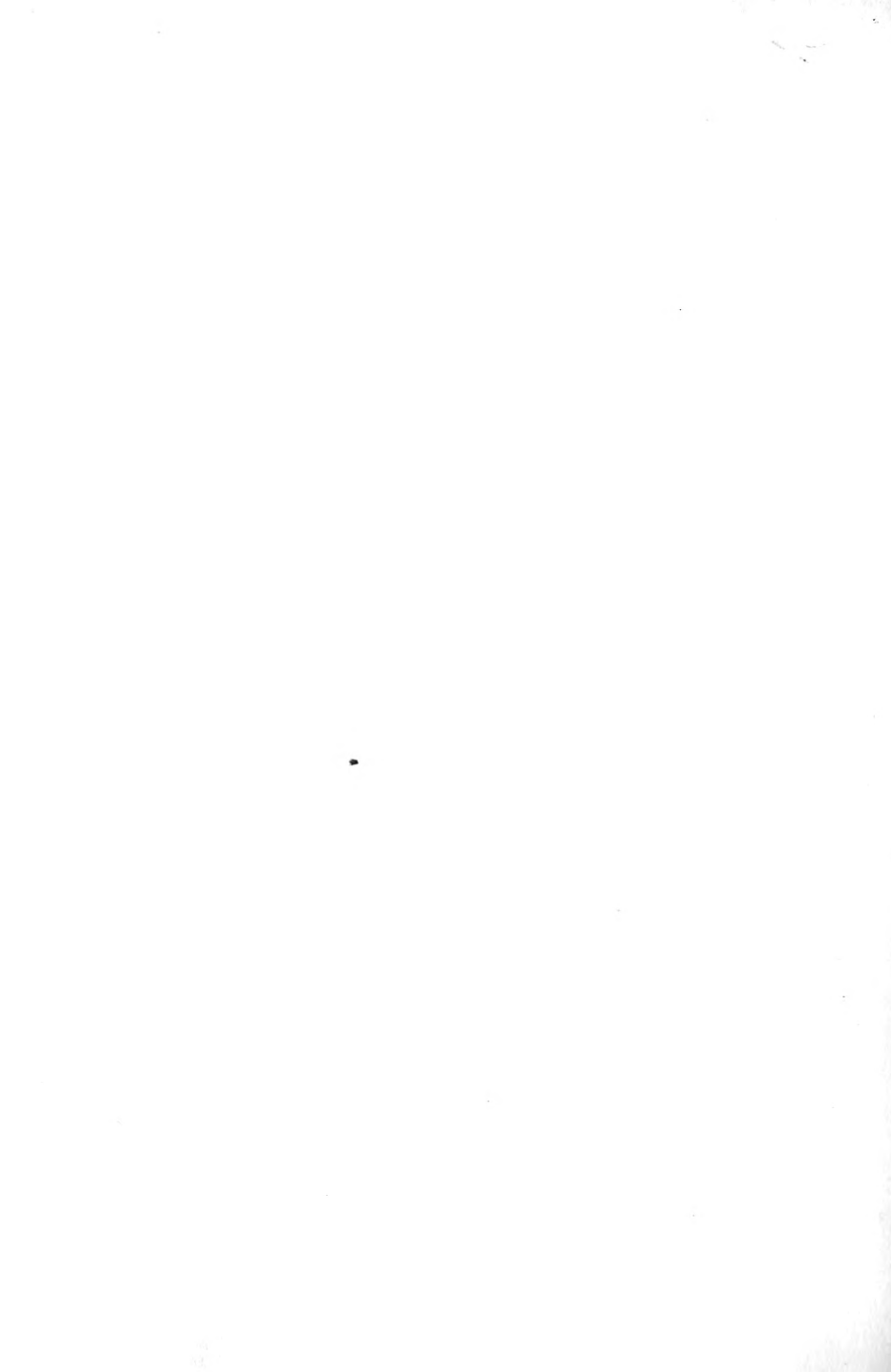
By RAPHAEL (1483-1520).

THE Transfiguration, the greatest and last of all of Raphael's oil paintings, was ordered for a church in Narbonne, by Cardinal Giuliano de Medici, who, at the same time, at the suggestion of Michael Angelo, gave to Sebastian del Piombo a commission to paint a "Raising of Lazarus." The story goes that Michael Angelo made several drawings for the latter work, hoping, with Sebastiano's coloring, to surpass anything Raphael could produce.

Spurred on to even more earnest efforts by the strange jealousy of his great contemporary, Raphael set to work.

Dividing his subject into two parts he gave, in the upper portion of the picture, a grand, we may almost say a divine, representation of the actual Transfiguration, and in the lower, a touching ren-





dering of the episode of the failure of the disciples to cure the demoniac boy.

In the Transfiguration itself we see the Saviour rising into the air above Mt. Tabor, in the midst of a light so glorious as to dazzle the spectator, and with Moses and Elias, also uplifted from the earth on either side. The moment is that of the bursting from the clouds of the words, "This is my beloved Son. Hear him." The apostles Peter, James and John, overwhelmed with awe, have prostrated themselves upon the mount. The whole scene is, as it were, bathed in reverent solemnity,—a solemnity a little marred by the introduction of St. Julian and St. Lawrence, who, though they kneel in adoration, do not appear to be impressed by a sense of the awful nature of the scene, in which they bear a part to which they have no right. These saints are supposed to have been added at the request of Lorenzo di Medici, in honor of his father and brother who were named after them.

A touching contrast to the glorious Transfiguration, in which the human nature of our Lord is altogether merged in the divine, is presented by the agony of the father in the scene below, when he finds his hopes of his son's cure disappointed; and for a moment we are almost angry at being thus recalled to

a sense of the miseries possible in our earthly career. But as we look more closely into the picture, and note the gestures of the disciples, pointing to Him who alone can help, the beautiful harmony of the whole is suddenly revealed, and with the sufferers we are content to wait until the word is spoken which shall rebuke the devil, and say to the tempest-tossed soul, "Peace, be still."

The Transfiguration was not quite completed when Raphael was struck down by fever, and soon died. His body lay in state in his own house near the Vatican, for some days, and above the funeral panoply was this picture with its colors still wet. Crowds came to gaze for the last time on the beloved face, and on the day of the funeral all Rome followed the hearse to the Pantheon. Again the Transfiguration, borne in the procession, figured in the melancholy scene, and, when all was over, it was taken charge of by Giulio Romano, who completed it, and alas! injured it by the use of lamp-black. For several years it was preserved in the church of S. Pietro de Montorio, its owner being unwilling to remove it from Rome after its author's unexpected death. It was carried to Paris by the French, but restored to the Italians in 1815, and is now in the Vatican.

N. D'Anvers.

MADONNA DI FOLIGNO.

By RAPHAEL (1483-1520).

THE Madonna di Foligno, one of Raphael's masterpieces, was dedicated by Sigismund Conti of Foligno, private secretary to Pope Julius II., and a distinguished man in other respects, a writer and a patron of learning. It appears that Sigismund, having been in great danger from a thunder-bolt or meteor, vowed an offering to the Blessed Virgin, to whom he attributed his safety, and in fulfilment of his vow consecrated this precious picture. In the upper part of the composition sits the Virgin in heavenly glory; by her side the Infant Christ, partly sustained by his mother's veil, which is drawn around his body. Both look down benignly on the votary, Sigismund Conti, who, kneeling below, gazes up with an expression of the most intense gratitude and devotion. It is a portrait from the life, and certainly one of the finest

and most life-like that exists in painting. Behind him stands St. Jerome, who, placing his hand on the head of the votary, seems to present him to his celestial protectress. On the opposite side John the Baptist, the meagre, wild-looking prophet of the desert, points upward to the Redeemer. More in front kneels St. Francis, who, while he looks up to heaven with trusting and imploring love, extends his right hand towards the worshippers, supposed to be assembled in the church, recommending them also to the protecting grace of the Virgin. In the centre of the picture, dividing these two groups, stands a lovely angel boy holding in his hand a tablet,—one of the most charming figures of this kind Raphael ever painted. The head, looking up, has that sublime yet perfectly childish grace which strikes us in those awful angel boys in the “*Madonna di San Sisto*.” The background is a landscape in which appears the City of Foligno at a distance. It is overshadowed by a storm-cloud, and a meteor is seen falling; but above these bends a rainbow, pledge of peace and safety. The whole picture glows throughout with life and beauty, hallowed by that profound religious sentiment which suggested the offering, and which the sympathetic artist seems to have caught from the grateful donor.

It was dedicated in the church of the *Ara-Coeli* at

Rome, which belongs to the Franciscans, hence St. Francis is one of the principal figures. The patron saint of the donor, St. Sigismund, was a king and a warrior, and Conti might possibly think that it did not accord with his profession as a humble ecclesiastic to introduce him here.

The most celebrated convent of the Jeronimites in Italy is that of St. Sigismund, near Cremona, placed under the special protection of St. Jerome, who is also, in a general sense, the patron of all ecclesiastics; hence, perhaps, he figures here as the protector of Sigismund Conti. The picture was painted and placed over the high altar of the Ara-Cœli in 1511, when Raphael was in his 28th year. Conti died in 1512, and in 1565 his grand-niece, Suora Anna Conti, obtained permission to remove it to her convent at Foligno, whence it was carried off by the French in 1792. Since the restoration of the works of art in Italy, in 1815, it has been placed among the treasures of the Vatican.

Mrs. Jameson.

THE LAST COMMUNION OF ST. JEROME.

BY DOMENICHINO (1581-1641).

THE Last Communion of St. Jerome is the subject of one of the most celebrated pictures in the world,—the St. Jerome of Domenichino, which has been thought worthy of a place opposite to the Transfiguration of Raphael in the Vatican. The aged saint, feeble, emaciated, dying, is borne in the arms of his disciples to the chapel of his monastery, and placed within the porch. A young priest sustains him; St. Paula, kneeling, kisses one of his thin, bony hands. The saint fixes his eager eyes on the countenance of the priest, who is about to administer the sacrament,—a noble, dignified figure, in a rich ecclesiastical dress. A deacon holds the cup, and an attendant priest the book. The lion droops his head with an expression of grief. The eyes and attention of all are on the dying saint, while four angels, hovering above, look down upon the scene.

Hare.

THE VATICAN.

HOME OF RAPHAEL'S TRANSFIGURATION.

HOME OF RAPHAEL'S MADONNA DI FOLIGNO.

HOME OF DOMENICHINO'S COMMUNION OF ST. JEROME.

THE first residence of the popes at the Vatican was erected by St. Symmachus (A.D. 498-514), near the fore-court of the old St. Peter's, and here Charlemagne is believed to have resided on the occasion of his several visits to Rome during the reigns of Adrian I. (772-795) and Leo III. (795-816). This ancient palace, having fallen into decay during the twelfth century, was rebuilt in the thirteenth by Innocent III. It was greatly enlarged by Nicholas III. (1277-1281); but the Lateran continued to be the papal residence, and the Vatican palace was only used on state occasions, and for the reception of any foreign sovereigns visiting Rome. After the return of the popes from Avignon, the Lateran palace had fallen

into decay; and, for the sake of the greater security afforded by the vicinity of S. Angelo, it was determined to make the pontifical residence at the Vatican, and the first Conclave was held there in 1378. In order to increase its security, John XXIII. constructed the covered passage to S. Angelo in 1410. Nicholas V. (1447-1455) had the idea of making it the most magnificent palace in the world, and of uniting in it all the government offices and dwellings of the cardinals, but died before he could do more than begin the work. The building which he began was finished by Alexander VI., and still exists under the name "Tor di Borgia." In 1437 Sixtus IV. built the Sistine Chapel, and in 1490 "the Belvedere" was erected as a separate garden-house by Innocent VIII., from designs of Antonio da Pollajuolo. Julius II., with the aid of Bramante, united this villa to the palace by means of one vast court-yard, and erected the Loggie around the court of S. Damasus. He also laid the foundation of the Vatican Museum in the gardens of the Belvedere. The Loggie were completed by Leo X. The Sala Regia and Paoline Chapel were built by Paul III. Sixtus V. divided the great court of Bramante into two by the erection of a Library, and began the present residence of the popes, which was finished by Clement VIII. (1592-1605). Urban VIII. built



the Scala Regia; Clement XIV. and Pius VII. the Musco Pio-Clementino; Pius VII. the Braccio Nuovo; Leo XII. the picture-gallery; Gregory XVI. the Etruscan Museum; and Pius IX. the handsome staircase leading to the court of Bramante. The length of the Vatican palace is 1,151 English feet; its breadth, 767 feet. It has eight grand staircases, twenty courts, and is said to contain 11,000 chambers of different sizes.

The Scala Regia, built by Bernini, is watched by the picturesque Swiss Guard of the Pope.

The Sala Regia is used as a hall of audience for ambassadors.

The small portion of the Vatican inhabited by the Pope is never seen except by those who are admitted to a special audience. The rooms of the pontiff are furnished with a simplicity which would be inconceivable in the abode of any other sovereign prince.

Two hundred and fifty-six popes are reckoned from St. Peter to Leo XIII., inclusive. A famous prophecy of St. Malachi, first printed in 1595, is contained in a series of mottoes, one for each of the whole line of pontiffs to the end of time. Only nine more popes are needed to exhaust the mottoes, and to close the destinies of Rome and of the world.

The Pinacoteca, or Picture Gallery, was founded by Pius VII., who acted on the advice of Cardinal Gonsalvi and Canova, and formed the present collection, from the pictures which had been carried off by the French from the Roman churches upon their restoration. Almost every picture is worthy of separate notice. They are contained in four rooms; and, according to their present arrangement, in the second room, on the entrance-wall may be found the Last Communion of St. Jerome, by Domenichino, and, on the wall of egress, The Transfiguration, by Raphael.

Harc.



MADONNA DI SAN SISTO.

By RAPHAEL (1483-1520).

WHILE Raphael was engaged in the production of a long series of Madonnas and portraits, the Benedictines of Placentia asked him to paint for them a picture which should introduce the Madonna and Child, St. Sixtus, and St. Barbara. It was the last Holy Family created by the great master; and, as if he knew it would be so, he concentrated in it every excellence which he had ever before attained, producing a work before which the greatest masters of art, the most reverent and the most sceptical, alike bow their heads in devotion. The Dresden Gallery now holds this priceless treasure, and it is visited by young and old, rich and poor, who stand or kneel entranced before it. Old women, we are told, have often been seen to shed tears before it, and then totter away to their work with a new light in their faces, new hope in their hearts.

The Virgin stands on a mass of clouds, with Jesus in her arms, and gazes out of the picture with an expression of heavenly calm. A glory of countless cherubs' heads, each one of angelic beauty, forms a semicircle about her head and shoulders. The Divine Child though retaining the simple childlike grace of Raphael's other impersonations of the Infant Saviour, is here endowed with all the attributes of the Son of God; in his earnest, penetrating glance we read the conscious power of the Saviour of our race, and of our future Judge. It is almost impossible to turn from the Mother and Child to examine the two saints kneeling in adoration below, yet they are both noble and life-like figures, full of a majesty of their own.

Saint Barbara is gazing down with a face full of love on the faithful below. Two little angels, leaning on a balustrade, and looking up, complete the group, and give it, so to speak, a human element, their faces being merely those of happy children.

It was the Madonna di San Sisto which first won for Raphael the surname of the Divine. It seems to have been "painted by him in a moment of inspiration, to be the immediate outcome of his own personality, deeply imbued as was that personality with religious enthusiasm and reverence. In vain have

other artists endeavored to reproduce its subtle charm ; the outlines elude the copyist ; they are so simple, the merest tyro in art would fancy he could trace them for himself ; and yet Francia, the humble, devout painter of sacred subjects, second to Raphael alone in religious feeling, is said to have laid down his pencil in despair before this divine creation.

The monks of Placentia retained their treasure in the church of their monastery until about 1794, when it was bought by Augustus III., Elector of Saxony, for 60,000 florins. It was received at Dresden with great enthusiasm, the Elector's throne being moved to make room for it in the best lighted place in the gallery, and a little later it was cleaned and varnished by Palmaroli, a terrible result ensuing, which agitated the whole art world with a fear that the masterpiece was ruined. The picture appeared covered with stains, and it was supposed that it had been too much cleaned. The fact was, however, that the colors had become very dry, an evil which was only quite recently remedied by bathing the back of the canvas with volatile oil, restoring the masterpiece in a very few hours to its pristine beauty.

N. D'Anvers.

LA NOTTE.

BY CORREGGIO (1494-1534).

THE work which naturally challenges comparison with the St. Jerome was in the studio of the artist at the same time with it. It is perhaps the best known of all Correggio's works to English readers from the numerous engravings and photographs by which it has been reproduced. We speak of the celebrated *Notte*, or *Night*, in the Dresden Gallery.

This picture was ordered in 1522, when the works in St. Giovanni were still in progress; but it was not finished until 1530. The written agreement, dated October 10, 1522, is still in existence, in which Alberto Prattonero, of Reggio, engages to pay the sum of 208 liras, according to the old Reggio standard, to Antonio da Correggio for a work representing the birth of Christ and a few other figures; adding "that the whole was to be done exceeding well."

All who have been fortunate enough to see the original of this picture seem unable to speak highly enough of its wonderful beauty. Many give it the first place in all Correggio's works, and its extreme beauty seems certainly to explain it, if not to justify the intense longing of the Lords of Modena to possess it. It was placed, in 1530, in the Church of San Prospero; and during the second half of the sixteenth century the dukes of Modena tried to get possession of it, but in vain. In the end their love of art proved stronger than their honesty, and the picture was carried off, one night, by order of Francisco I. A copy was afterwards presented to the church; but this was poor amends for such a loss. The splendid collection of the Duke of Modena was bought by Augustus III. of Saxony, in the year 1746, for the comparatively small sum of 120,000 thalers (£18,000). He carried off his newly-acquired treasures without opposition, as the other states in Europe cared too little for art, and were too busy with their own affairs, to dispute the prize with him. Augustus, when emptying his exchequer in the purchase of pictures, showed but little regard for the welfare of his kingdom, as he was at the very time engaged in a dispute with Frederick the Great. However, the dangers of that time have long since passed, while the

pictures remain, and form one of the finest galleries in Europe; so, perhaps, Augustus may be forgiven by posterity.

It is scarcely necessary to give any description of this painting. The Child lies in a manger, encircled by his Mother's arms, diffusing around him that soft, phosphorescent light which forms so distinguishing a feature in the composition, while Mary bends over him, the light thus falling more equally on her face.

The Child and the Mother in her blue drapery are, therefore, the first objects on which the eye falls, but a little farther off, and at one side of the picture, stands the group of shepherds who have come in to see the confirmation of the glad tidings preached by the angel. Their roughness, and their toilworn countenances, full of interest and surprise at the miracle, form a striking contrast to the calm delicacy and repose of the Mother and Child. Above them is a group of angels, invisible now to the shepherds, but as eager as they themselves in their joy, and as unconstrained in their attitudes. They seem in the very act of flying down to witness the mystery of the Incarnation. The light reveals to us Joseph, in the background, leading away the ass. In the horizon the first faint streaks of dawn are appearing.

M. Compton Heaton.

DRESDEN GALLERY.

HOME OF RAPHAEL'S MADONNA DI SAN SISTO.

HOME OF CORREGGIO'S LA NOTTE.

DRESDEN owes a large part of its fame to its extensive artistic, literary, and scientific collections. Of these the most valuable is its splendid picture-gallery, founded by Augustus I., and increased by his successors at great cost. It is in the Museum, and contains about twenty-five hundred pictures, being especially rich in specimens of the Italian, Dutch, and Flemish schools. The gem of the collection is Raphael's Madonna di San Sisto, for which a room is set apart. There is also a special room for the Madonna of the younger Holbein. Other paintings with which the name of the gallery is generally associated are Correggio's La Notte, and Mary Magdalene, etc.

Encyclopædia Britannica.

This gallery first became of importance under Augustus II., King of Poland and Elector of Saxony. It owes its most valuable treasures, however, to Augustus III., a prodigal monarch who exhausted his country by his extravagances. He purchased the gallery of pictures of Modena, besides many single paintings, among them Raphael's Madonna di San Sisto.

From the Dutch School there are, among others, thirty Rubens, eighteen Van Dycks, many Rembrandts, Ostades, Gerard Dows, Teniers, Wouvermans, etc.

Of the French School there are many Claude Lorraines, Poussins, Le Bruns, and others.

Encyclopedia Americana.

On account of its architecture and splendid collections in art Dresden has been justly called the "German Florence."

Chambers's Encyclopedia.

THE IMMACULATE CONCEPTION.

BY MURILLO (1618-1682).

THE dogma that the "Blessed Virgin" came into the world spotless as her offspring, arose in the fifth century; but, until the beginning of the seventeenth, men were allowed to exercise a free judgment concerning it. In 1617 Paul V., at the instigation of Spain, issued a bull which forbade the preaching or teaching of anything contrary to this doctrine. Upon its publication "Seville flew into a frenzy of joy," and the Seville painters vied with each other in representing this favorite dogma. But no one treated it with a sentiment more noble, a skill more perfect, or coloring more gorgeous than did Murillo. He is preëminently the painter of the Conception, of which he executed upwards of twenty representations. The well-known picture in the Louvre, the most celebrated of his Conceptions, is the one

which was painted in 1678 for the Church of the "Venerables" in Seville. It was bought by the French Government, at the sale of Marshal Soult's collection in 1852, for the enormous sum of £24,612.

The Virgin, in the flower of her youth, with her hands meekly folded across her breast, draped in the simple blue mantle and flowing white robe which covers her feet, floats upward towards the sky, attended by beautiful cherubim in every graceful position. The crescent moon under her feet is a symbol of her triumph over every other being who has been elevated to divine honors by man. Her expression is one of girlish simplicity and devout resignation to her heavenly calling.

Minor.

MARRIAGE OF ST. CATHERINE.

BY CORREGGIO (1494-1534).

THE infant Jesus, seated on the knees of the Virgin, places, with graceful but childish action, a ring on the finger of St. Catherine. On the right is St. Sebastian. The background is a landscape with the martyrdom of two saints in the distance. This is in many respects a very attractive picture. The heads are painted with a keen sense of beauty in form and expression, if we except a somewhat abnormal depth of the base of the nose in profile. The features of the youthful Sebastian are rather effeminate. The hands and feet of all the figures are small and delicately modelled. The flesh tones are rich and luminous, and the hair on all the heads is rendered with great delicacy. The draperies are treated with less care, and the landscape, though truthful in color, is sketchy. This picture, which

originally belonged to Cardinal Barberini, and afterwards to Cardinal Mazarin, passed into the collection of Louis XIX.

Eastlake.

St. Catherine bends down with the softest, meekest tenderness and submission, and the Virgin unites her hand to that of the Infant Christ, who looks up in his mother's face with a divine yet infantine expression.

St. Sebastian stands by holding his arrows. It is of this picture that Vasari truly said that the heads appeared to have been painted in paradise.

LEGEND OF ST. CATHERINE.

St. Catherine of Alexandria was the daughter of Costis, grandson of Constantine the Great, and Sabiella, the only daughter of the King of Egypt. "At the moment she was born into the world a glory of light was seen to play around her head. From her earliest infancy she was the wonder of all who beheld her for grace of mind and person. She drank so plenteously from the well of wisdom, that at the age of fifteen there was none comparable to her in the learning and philosophy of the Gentiles."

Her father, King Costis, died when she was four-

teen, leaving her heiress of his kingdom; but, though queen, she showed contempt for worldly pomp and royal splendor, shut herself up in her library, and devoted herself to the study of philosophy. Her people were much discontented at this state of affairs, and the estates met and besought her that "she should be pleased to take a husband who should assist her in the government of the country and lead them forth to war."

"When she heard this she was much abashed and troubled, and she said, 'What manner of man is this that I must marry?' "

Then the speaker showed how she was possessed of four notable gifts; namely: noble birth, wealth, wisdom, and resplendent beauty; wherefore he besought her that these good gifts might move her to take a lord to her husband, "to the end ye may have an heir to the comfort and joy of your people."

Catherine, with a grave countenance, replied that her husband must be possessed of four notable gifts, "and be so endowed that all creatures shall have need of him, and he shall have need of none. He shall be of so noble blood that all men shall worship him, and so great that I shall never think that I have made him king; so rich that he shall pass all others

in riches; so full of beauty that the angels of God shall desire to behold him, and so benign that he can gladly forgive all offences done unto him. And if ye can find me such an one I will take him for my husband and lord of my heart." Her lords, princes, and councillors turned away in despair, for they said, "Such a one as she hath devised there never was none, and never shall be."

Having received, through a holy hermit, a message from the Virgin Mary that her Son, himself, was the husband she desired, "being Himself a King of Glory and Lord of all power and might," Catherine yearned to see her future bridegroom. The hermit gave her a picture, representing the Virgin Mary and her divine Son, and Catherine forgot her books, her spheres, and her philosophers, and devoted herself to the contemplation of the heavenly face of the "Redeemer of the World."

In a dream she was presented to the Holy Mother, who led her to our Lord, saying, "Most sovereign honor, joy and glory be to you, King of Blessedness, my Lord and my Son! Lo, I have brought unto your blessed presence your servant and maid, Catherine, who for your love hath renounced all earthly things."

But the Lord turned away and said, "She is not fair nor beautiful enough for me."

At these words Catherine woke in a passion of grief, and wept until morning. Summoning the hermit, she asked him what she must do to win her bridegroom. Finding her still in the darkness of heathenism, he instructed her in the Christian faith, and baptized her and her mother. The same night, as Catherine slept upon her bed, the Virgin appeared to her again, accompanied by her divine Son, and with him a noble company of saints and angels. Mary again presented Catherine to the Lord of Glory, saying, "Lo! she hath been baptized, and I myself have been her godmother." Then the Lord smiled upon her, and held out his hand and plighted his troth to her, putting a ring upon her finger.

When Catherine awoke, remembering her dream, she looked and saw the ring upon her finger, and henceforth, regarding herself the betrothed of Christ, she despised the world and all the pomp of earthly sovereignty, thinking only of the day which should reunite her with her celestial and espoused Lord.

Mrs. Jamcson.

MARRIAGE OF ST. CATHERINE.

By BARTOLOMMEO (1469-1519).

THE great composition of the Museum of the Louvre, which is dated 1511, is perhaps executed by two artists, Albertinelli and Bartolommeo, and bears the title "Marriage of St. Catherine." This the monk has signed himself, and, in adding his name, he has also written this touching inscription, "Orate pro pictore," — pray for the painter.

On a dais whose curtains are lifted by angels, of a style which resembles those of Raphael, the Virgin is seated on a throne, and around her are St. Peter, St. Bartholomew, St. Vincent, St. Francis, and St. Dominique. The Infant Jesus passes the symbolic ring to the finger of the St. Catherine, who kneels at his feet. The picture is the first of Bartolommeo's works that entered France. It was given to the Bishop of Autun, Ambassador of Louis XII. to the

Florentine Republic. If Albertinelli took any part in the picture, his work is in some sort effaced under the powerful brush of Bartolommeo, who almost entirely repaired the picture, and made it his own. The great serenity of the attitudes and the good taste of the design show at what point le Frate was touched by the genius of Raphael. The weakness in the picture is in the emotion; compared with a work of Andrea del Sarto it seems cold.

Blanc et Mantz.

LEGEND.

What St. Clara is for the Franciscans, St. Catherine of Siena is for the Dominicans,—the type of female sanctity and self-denial according to the rule of her order. She is represented, in many beautiful pictures, alone, or grouped with St. Dominick or St. Peter Martyr, or with her namesake St. Catherine of Alexandria, as types respectively of wisdom and sanctity. At Siena, where she figures as protectress of the city, she is often grouped with the other patrons, St. Ansano and St. Bernardino the Franciscan.

Benincasa and his wife Lapa dwelt in the city of Siena, and Catherine was their youngest and most beloved child. She was so fair, so gay, so graceful, in her infancy, that the neighbors called her Euphros-

yne; but they always remarked that she was unlike her young companions; and as she grew up she became a strange, solitary, visionary child, to whom an unseen world had revealed itself in such forms as the pictures and effigies in the richly-adorned churches had rendered familiar to her eye and her fancy.

One evening, when Catherine was about seven years old, she was looking up to the campanile of St. Dominick, and it appeared to her that the heavens were opened, and that she beheld Christ sitting on a throne, and beside him stood St. Peter, St. Paul, and St. John the Evangelist. While she gazed upon this vision, lost in ecstasy, her brother stretched forth his hand and shook her to recall her to herself. She turned to him; but, when she looked up again, the heavens had closed and the wondrous vision was shut from her sight. She threw herself on the ground and wept bitterly.

But the glory which had been revealed to her dwelt upon her memory. She wandered alone away from her playmates; she became silent and very thoughtful. She remembered the story — she had seen the pictures — of her holy patroness and namesake, Catherine of Alexandria; and she prayed to the Virgin Mary that she would be pleased to bestow her divine Son upon her also; and that he should be her

chosen bridegroom. The Most Blessed Virgin heard and granted her prayer, and from this time forth did Catherine secretly dedicate herself to a life of perpetual chastity, being then only eight years old. Her mother and her father were good and pious both; but they understood not what was passing in the mind of their child. Her love of solitude, her vigils and her dreams, her fastings and her penances seemed to them foolishness. Her mother rebuked her, and her father, as she grew up fair and beautiful to look upon, wished her to marry like her sisters; but Catherine rejected all suitors. Her parents were excited to anger by her disobedience, and, dismissing the woman-servant, laid all the household duties, even the meanest and most toilsome, on Catherine. Moreover, they treated her harshly, and her brothers and sisters mocked her. But Catherine endured all, unrepining, and, to discourage her earthly suitors, she became negligent in her attire, and cut off her long and beautiful tresses, offering them up at the foot of the altar. But for all this her parents still urged her with offers of marriage, until one day, as Benincasa entered his daughter's chamber or cell, he found her kneeling in prayer, and on her head sat a snow-white dove. She appeared unconscious of its presence. Then the good man trembled within himself, and he feared

lest, in opposing her vocation, he might offend against the Holy Spirit, who thus, in visible form, attended and protected her. So, from this time forth, Catherine was free to follow the promptings of her own heart. At the Convent of St. Dominick she was received as a penitent of the Third Order; but she never inhabited the convent as a professed and secluded nun. She vowed herself to an absolute silence for three years, slept on a deal board with a log for a pillow, and shut herself up in the little chamber or garret she had appropriated in her father's house, ascending, at early dawn or coming night, the steep path which led to the summit of the hill, to perform her devotions in the convent church, afterwards the scene of her miraculous visions. But in her vocation Catherine did not find that peace which she had looked for. The story relates that she was tortured and tempted by the arch-enemy, just as he had tempted the holy hermit St. Antony in the days of old. She prayed, she fasted, she scourged herself at the foot of the altar till the blood flowed down from her shoulders; and she called on Christ, her affianced bridegroom, to help her. He came; he comforted her with his visible presence. For a time she laid aside her strict austerities and her recluse life, and devoted herself to the most active charity. She visited the

poor around, she nursed the sick; but, through the ill offices of Satan, she was tried and tempted sorely, even through her charitable self-devotion. But Catherine endured with unwearied patience criminal ingratitude and even spiteful treatment from those whom she had nursed through loathsome disease, and to whom she had given the comforts of home. Many marvellous gifts and graces were vouchsafed to her, the greatest of which is thus recorded:—

When Catherine was at Pisa she was praying at early dawn, in the chapel of St. Christina, before a crucifix remarkable for its sanctity; and, while she prayed, being absorbed in rapturous devotion, she was transfixed, that is, received the stigmata, as St. Francis had done before; which miracle, notwithstanding her endeavor to conceal it, was attested by many who knew her, both in her lifetime and after her death.

Chosen by the excommunicated Florentines, about 1376, as their ambassadress and mediator, Catherine went to Avignon, and conducted the negotiations with so much discretion that the Pope constituted her arbitress, and left her to dictate the terms of peace between himself and the turbulent Florentines. By her urgent and persuasive letters, addressed to the Pope after her return to Florence, she induced him to return to Rome, and once more fix the seat of

Government in the Lateran. Gregory XI. left Avignon in September, 1376. Catherine met him on the way, attended on him when he made his public entry into Rome; and when, in his alarm at the consequences of the step he had taken, the Holy Father was about to return to Avignon, she persuaded him to remain. During the "Great Schism of the West," which followed the death of Gregory, Catherine was appointed by Urban VI. ambassadress to the Court of Joanna II. of Naples, but the project was abandoned.

In the midst of these political and religious dissensions Catherine became sick to death, and after a period of bodily suffering grievous to be borne, still full of enthusiastic faith, she expired, being then thirty-three years old. The Sposalizio of St. Catherine is variously represented. The earliest and finest example is perhaps the beautiful altar-piece by Fra Bartolommeo, painted for his convent of St. Marks, at Florence, but since the time of Francis I. one of the ornaments of the Louvre.

Mrs. Jameson.

THE MADONNA WITH THE ROCKS.

BY DA VINCI (1452-1519).

IN the Capella della Concegione, in Milan, there was a panel-picture, done by da Vinci, in which St. John is shown kneeling with folded hands before the Saviour, whereby is expressed childlike awe and obedience, while the Madonna in wonder regards him, her countenance full of mingled joy and expectancy. With face of radiant beauty the seraph seems rapt in the contemplation of that boundless bliss which shall go forth to mankind as the outcome of the mystery on which he now looks. The features of the Infant Christ are distinctly stamped with an expression of Godlike wisdom. The Virgin kneels, holding St. John with her right hand, while she stretches the left forward, which is thus seen foreshortened. The angel holds the Holy Infant by the left hand, who, sitting upright, gazes earnestly at St.

John while bestowing blessing upon him. A replica of this picture, differing somewhat in the details of the landscape and the drawing of the angel, is now in the Louvre, doubtless an original of the master, although its history is less known. The painting in the Louvre, known from the landscape background as the "Madonna with the Rocks," is first mentioned as among the works of art belonging to Francis I.

J. P. Richter.

MONA LISA.

BY DA VINCI (1452-1519).

IT was about the year 1504 that the portrait of Mona Lisa was completed, at present in the Louvre Gallery. In this painting, rather than in any other production of his, we can discern the master's style. He was at work upon the picture during four whole years. Mona Lisa, the daughter of Antonio Maria di Noldo Gherardini, was a Neapolitan, and third wife of Zanobi del Giocondo (1460-1512), whence it comes that she is also called "la Gioconda." She was married to him in the year 1495. Francis the First paid, a few years later, four thousand gold florins for the portrait,—an enormous sum in those days. The picture represents a life-size figure seated in an arm-chair, turning towards the left, with hands crossed in the lap. Only the upper part of the body is visible; the costume is simple in the

extreme, with no attempt at ornament. A far-stretching landscape forms the background, painted with the utmost delicacy. The admiration which this portrait has always created is owing not merely to the beauty of the sitter, nor to the charm of the sumptuous costume and magnificent coloring. Herein its chief excellences do not lie; they are primarily those of conception and expression.

“There is so pleasing an expression,” says Vasari, “and a smile so sweet, that, while looking at it, one thinks it rather divine than human, and it has ever been esteemed a wonderful work, since life itself could exhibit no other appearance.”

As in most of Leonardo's pictures, the shadows have become much darkened by the influence of time, and are now even of a somewhat heavy tone, while it becomes evident, from Vasari's minute descriptions, when compared with the original, that the coloring was at first quite clear and transparent.

J. P. Richter.



SAINT MARGARET.

By RAPHAEL (1483-1520).

THE famous St. Margaret of Raphael was painted for Francis I., in compliment to his sister, Margaret of Navarre. It represents the saint in the moment of victory, just stepping forward with a buoyant and triumphant air, in which there is also something exquisitely sweet and girlish, one foot on the wing of the dragon, which crouches open-mouthed beneath; her right hand holds the palm, her left sustains her robe. The face is youthful, mild, and beautiful; the hair without ornament; the simplicity and elegance of the whole figure quite worthy of Raphael, whose aim has evidently been to place before us an allegory, and not an action; it is innocence triumphant over the power of sin.

The legend of St. Margaret, which is of Greek origin, was certainly known in Europe as early as

the fifth century, being among those which were repudiated as apocryphal, by Pope Gelasius, in 494. From that time we hear little of her till the eleventh century, when her legend and her name, which signifies a pearl, and has been given to that little lowly flower we call the daisy, were both introduced from the East by the first Crusaders, and soon became popular all over Europe.

The first person of distinction in Europe who bore this name was Margaret, the sister of Edgar Atheling, and queen of Malcolm III., of Scotland. She received the name in Hungary, where she was born in 1046, and introduced it into the west of Europe. She was herself canonized as a saint, and so greatly beloved in England and Scotland that it contributed, perhaps, to render the name popular. There were then as many Margarets as there are now Victorias.

In the fourteenth century we find St. Margaret one of the most favorite saints, particularly among women. She was also the chosen type of female innocence and meekness,—the only one of the four great patronesses who is not represented as profoundly learned.

“Maid Margarete,
That was so meek and mild;”

“Mild Margarete,
That was God’s maid;”

and other such phrases in the old metrical legends, show the feeling with which she was regarded. Her story is singularly wild. She was the daughter of a priest of Antioch, named Theodosius; and, in her infancy, being of feeble health, she was sent to a nurse in the country. This woman, who was secretly a Christian, brought up Margaret in the true faith. The holy maid, while employed in keeping the few sheep of her nurse, meditated on the mysteries of the Gospel, and devoted herself to the service of Christ. One day the governor of Antioch, whose name was Olybrius, passed by the place, saw her, and was captivated by her beauty. He commanded that she should be carried to his palace, being resolved, if she were of free birth, to take her for his wife; but Margaret rejected his offers with scorn, and declared herself the servant of Jesus Christ. Her father and all her relatives were struck with horror at this revelation. They fled, leaving her in the power of the governor, who endeavored to subdue her constancy by the keenest torments; they were so terrible that the tyrant himself, unable to endure the sight, covered his face with his robe; but Margaret did not quail beneath them. Then she was dragged to a dungeon, where Satan, in the form of a terrible dragon, came upon her with his inflamed and hideous mouth wide

open, and sought to terrify and confound her; but she held up the Cross of the Redeemer, and he fled before it. Or, according to the more popular version, he swallowed her up alive, but immediately burst, and she emerged unhurt; another form of the familiar allegory, the power of sin overcome by the power of the cross. She was again brought before the tyrant, and, again refusing to abjure her faith, she was further tortured. But the sight of so much constancy in one so young and beautiful only increased the number of converts, so that, in one day, five thousand were baptized, and declared themselves ready to die with her. Therefore, the governor took counsel how this might be prevented, and it was advised that she should be beheaded forthwith. As they led her forth to death she thanked and glorified God that her sorrows were ended, and she went and received joyfully the crown of martyrdom, being beheaded by the sword.

In devotional pictures the attribute of St. Margaret is the dragon. She is usually trampling him under her feet, holding up the cross in her hand. Sometimes the dragon is bound with a cord; or his jaws are distended as if to swallow her; or he is seen rent and burst, and St. Margaret stands upon him unharmed. As a martyr she bears, of right, the palm

and the crown; and these in general serve to distinguish St. Margaret from St. Martha, who has also the attributes of the dragon and the cross. In some pictures St. Margaret has a garland of pearls round her head, in allusion to her name, and in one picture she wears a garland of daisies, and carries daisies in her lap and in her hand. The distinctive character in St. Margaret should be meekness and innocence.

“Si douce est la Marguerite.”

Mrs. Jameson.

THE LOUVRE.

HOME OF MURILLO'S IMMACULATE CONCEPTION.

HOME OF CORREGGIO'S MARRIAGE OF ST. CATHERINE.

HOME OF FRA BARTOLOMMEO'S MARRIAGE OF ST. CATHERINE.

HOME OF VINCI'S MADONNA WITH THE ROCKS.

HOME OF VINCI'S MONA LISA.

HOME OF RAPHAEL'S ST. MARGARET.

TO have the privilege of the Louvre formerly meant in France a permission to drive with a coach into the courts of all the royal palaces. At first this was the prerogative of princes only; but, in 1607, when a duke, under pretence of indisposition, rode into the Louvre, Henry IV. gave to him, and in 1609 to the Duke of Sully, also, permission constantly to do so. At last, during the minority of Louis XIII., all the high officers of the crown,

and the dukes, obtained this privilege from Mary de Medici.

Encyclopedia Americana.

In the days of King Dagobert a hunting lodge or castle was built on the site of the present palace, then far beyond the city limits, and called the Lupara, or Louverie, Wolfhunting Establishment. In 1200 Philip Augustus rebuilt it as a fortress for the defence of that portion of the city wall which touches the Seine on the north side here. He also used it as a prison of state, in which he shut up his rebellious vassals, the great nobles of France.

Charles V. made it his treasury and his library.

Francis I. found the old Louvre greatly in need of repair, for it had seen hard service since the time of Charles V., and he determined to demolish the old castle and replace it with a palace that should be a fit dwelling-place for the kings of France. Accordingly the castle was pulled down, and the work on the palace was begun under the supervision of the architect, Pierre Lescot.

After the death of Henry II., his widow, Catherine de Medici, pulled down the Tournelles palace, and went to the Louvre to live. She occupied the western wing, or Old Louvre, and the lower floor of the southern, the upper rooms being still unroofed. She extended the

palace nearer to the river, but during the latter portion of her reign she gave her attention and money to the task of building the Tuileries.

Henry IV. completed the wing by the river, and began the long gallery which connected the Louvre with the Tuileries on the river side. The Tuileries was outside the city walls at this time, and the king's object in building the connecting gallery is said to have been to provide a safe and easy means of escaping from Paris, should he meet with the troubles which so harassed his predecessor. The gallery was finished sufficiently for him to walk through it before he died. After his assassination by Ravaillac his body was taken to the Louvre, and there he breathed his last, and was laid in state in one of the rooms of the western wing.

Louis XIII. did little towards completing the palace, but his son, Louis XIV., determined to make it a monument of his glory.

The palace was still left unfinished at the death of Louis XIV., and remained in that condition until the middle of the eighteenth century.

The work was resumed again under Louis XVI., but was discontinued by the Revolution.

In 1803 Napoleon I. determined to use the Louvre as a museum for the treasures of art he had taken in his wars. Under him the palace was entirely finished, and the

gallery of Henry IV. repaired and completed according to the original plan. He also began the range of buildings which connect the Louvre with the Tuileries on the side of the Rue de Rivoli. He placed here the works of art he had captured, but upon his downfall many of them were claimed and carried away by their original owners.

Louis Philippe did much for the Louvre, but the Republic of 1848 did nothing for it. Napoleon III., however, atoned for this neglect. He repaired the parts that had fallen into decay, and completed the gallery which connects it with the Tuileries on the north side. Besides this the emperor carried the Rue de Rivoli far beyond the palace, and greatly enlarged the "Place du Louvre," thus clearing away the mass of houses which surrounded the old pile, and allowing its beauties to be seen. The Court of the Louvre is striking, as being one of the finest in Europe. It is lighted by twenty-four beautiful bronze lamps.

J. D. McCabe.

The history of the Louvre collections dates from the time of the French monarchs of the Renaissance of the sixteenth century, who were not only intimately connected with Italy in their political relations, but paid enthusiastic homage to Italian culture. Foremost among patrons of art and art collectors was Francis I., who

invited Leonardo da Vinci, Andrea del Sarto, Benvenuto Cellini, and other artists to his court, and to whose favor gifts of works of art formed the surest passport. He endeavored also to secure the services of Michael Angelo, and it was his intention to form a collection of casts from celebrated antiques. His efforts were but partially successful, for the "School of Fontainebleau," as the group of Italian masters employed by him and Henry II. is usually called, exercised no permanent influence on the character of French art.

In the reign of Louis XIV. it again became the fashion to make collections of art treasures, both with persons of the highest rank and members of the middle class. To the Revolution, however, the collections of the Louvre are chiefly indebted for their great extent and magnificence. The principle of centralization was then first applied to art collections, and various treasures, distributed throughout the royal palaces, were united here. At length, when the French armies returned to Paris from their victorious campaigns under Napoleon I., laden with treasures of art of every description, the Louvre collection became not merely the most important of the kind in France, but *par excellence* the museum of Europe.

"La Salle des Cariatides" was originally an ante-chamber of the apartments of Catherine de Medici,

and was therefore named "La Salle des Gardes." Here Henry IV. celebrated his marriage with Margaret of Valois; here his body lay in state after his assassination; the Duke of Guise hanged four of the Leaguers in this hall, and, in 1659, Molière had his theatre here, acting in his own immortal plays.

Bacdcker.

HOLY FAMILY.

BY RAPHAEL (1483-1520).

THE Holy Family, with St. Joseph, old and beardless, is supposed to be two years earlier than "La Vierge de la Maison d'Albe," and is disappointing by reason of the cruel treatment it has suffered. Here the barbarous process has been resorted to of taking the surface of the picture from the panel and then fixing it to canvas,—a measure like to the most perilous operations in surgery, only to be justified as a last resource when life cannot otherwise be saved. The authorities in the Hermitage, as at a former period the experts in the Louvre, seem to have had a fatal facility in such murderous manipulation; of four Raphaels three have been thus flayed alive. But this Holy Family had previously undergone severe trial, for we read in the work on the Crozat Gallery how it was bought from the col-

lection of the Duke of Angoulême at a very moderate price, because no one could any longer recognize the hand of Raphael, some stupid restorer having repainted nearly the whole picture. Subsequently a more skilful artist succeeded in removing the new paint. All this is an illustration of the common fate of pictures in the Hermitage and other galleries where the custom is so to repaint and polish that wrecks are restored to juvenescence. Sometimes, indeed, scarcely a square inch of the surface which the painter had looked upon in his lifetime is left intact. The vicissitudes of the most famous pictures in Europe have been well-nigh as tragic as the fate of families and of empires.

J. B. Atkinson.

THE HERMITAGE.

HOME OF RAPHAEL'S HOLY FAMILY.

CONNECTED with the Winter Palace by small galleries is the Hermitage, built by Catherine II., but the Hermitage is anything but what its name indicates. The Empress built it for the purpose of retiring to from the palace where she performed the business of state, and here she surrounded herself with every luxury calculated to gratify the senses. Here, every evening, military heroes, politicians, philosophers, artists, and men of science met on a perfect equality to add their quota to their mistress' intelligence.

The Picture Gallery challenges competition with any in the north of Europe, and, although not a century since its formation commenced, it equals in extent the largest in Europe.

Before entering into details, as to the contents of the Hermitage, it may be as well to describe the

building, which, by its art style and palatial magnificence, has brought great *éclat* to St. Petersburg. When I say that Ritter von Klenze, of Munich renown, was the architect, the reader may be able to picture to himself the structural and decorative aspect. Klenze has written his name in sufficiently large and legible characters on the face of modern Europe, in the Walhalla of Ratisbon, also in the old Pinakothek, the Glyptothek, the Ruhmeshalle, and the Allerheiligen Kapelle, severally, at Munich. No architect in one century has revived so many dead traditions, or given such grandiloquent expression to worn-out commonplaces. Klenze had already won his laurels in the service of King Ludwig of Bavaria, when he was summoned in the year 1839, by the Emperor Nicholas, to St. Petersburg. His duties became onerous. He had to carry out the interior arrangements of the Cathedral of St. Isaac, and he was intrusted with the design and construction of the Hermitage; and the work of ten years was begun in 1840, completed in 1850, and formally opened in 1851. Previous structures which dated back to the time of Catherine II. had to be swept away. The palatial museum which takes the place of the previous structure shows itself in every sense span new; from top to toe, from basement to roof, it is bedizened with

ornament and polichrome, after the manner which had become notorious at Munich. The style is bastard Grecian, degenerating in portico and the interior into the grotesque and florid renaissance. The portico is sustained by ten caryatides, tortured in form, and of more than usual dimensions. These monolith colossi were cut in granite by the Russian sculptor Terebènieff, from a small model by the Munich sculptor Halbig. Niches in the walls are occupied by statues of historic artists; the sculptures at the sides are by Schwanthaler. The collective effect, though far from mean, wants character and originality. The entrance-hall presents a truly noble appearance: the roof is supported by sixteen monoliths of the finest granite from Finland, and the whole interior boasts of an aggregate of no fewer than a hundred and forty granite monoliths. A stately flight of marble steps conducts from the basement to the picture-galleries. The visitor, when he reaches the summit, finds himself surrounded by modern Italian and French sculptures. The supports for candelabra are of violet jasper from Siberia. It is no longer a museum, but an imperial palace. The Pitti Palace, Florence, is in comparison small and simple. The decorations of the galleries, cabinets, and corridors may astonish strangers not accustomed to the elaborate ornamentation of galleries

and palaces in Munich. Mural coloring is known to have been reduced by the Germans to a system or science; and Klenze, being a painter as well as an architect, has heightened by his brush the work of his chisel. But he has less occasion for the use of paint, by reason of the richness and the variety of the solid materials at his command.

Whoever has visited the Mineralogical Museum in St. Petersburg, the richest in the world, with, perhaps, the single exception of the collection in the British Museum, must have been astonished at the amazing mineral wealth of the Russian Empire. From Finland in the north, to the Ural Mountains southward, and to Siberia, stretching towards the last, supplies reach St. Petersburg from quarries and mines which yield granites, marbles, malachites, lapis lazuli, crystals, precious stones, gold, and other metals. With these materials in lavish profusion, it is not surprising that Klenze was able to throw into the decorations of the Hermitage an opulence in excess of even the ornate Bavarian interiors.

In the topmost story, which is devoted to the pictorial arts, the background of silk hangings, against which the gold frames rest, inclines to a uniform scarlet red. But any monotony involved in this invariable color of the wall linings is relieved by the variety thrown into doors, ceilings, and floors.

It remains to be noticed that the galleries are furnished with a taste and magnificence in keeping with the structure. The chairs and couches are covered like the walls with rich silk. The vases and tables of porphyry and malachite, the candelabra of violet jasper and of rhodonite, the tazzas of lapis lazuli, syenite and aventurine, have the value of scientific specimens as well as of art products. These mineralogical monuments are, in fact, the only strictly national works in the Hermitage, except Russian pictures. The arts are, in Russia, exotics imported from afar. The Hermitage happens to be in St. Petersburg only because there was money there to rear it. The structure has been transported from Munich, the contents are foreign, and the style is but the usual eclecticism from Italy.

Two considerable collections form the nucleus of the picture-galleries; first, the Crozat collection, and second, the Walpole Gallery. The Crozat Gallery, which took its name from a celebrated amateur in Paris, enjoyed a European reputation before it reached St. Petersburg.

The four hundred pictures from this gallery now in the Hermitage had been gathered together during the last century from some fifteen collections in France and Italy. Among the most famous of these

pictures are a "Holy Family" and a "St. George," by Raphael.

The Walpole collection was formed by the minister of George I. and II., and passed to St. Petersburg in 1779, for the moderate sum of thirty-five thousand pounds.

The treasures of the Hermitage were further augmented by many minor purchases. One of these were eleven pictures from the sale of the cabinet of the Duke of Choiseul, minister of Louis XV.

All the emperors and empresses of Russia, from Peter the Great to Nicholas, strained their resources to add riches to the Hermitage. In 1829 were bought at the cost of seven thousand pounds, thirty pictures from the gallery of Queen Hortense, mother of Napoleon III. Also, as late as 1866, was added to the Hermitage one of the most lovely and consummate works of Da Vinci, "La Madonna Litta," purchased from the Palazzo Litta, known to all travellers in Milan.

J. B. Atkinson.

THE SPOSALIZIO.

BY RAPHAEL (1483-1520).

EVERY one knows of the famous "Sposalizio" of the Brera. It was painted by Raphael in his twenty-first year, for the Church of S. Francisco in Citta di Castello, and, though he has closely followed the conception of his master, it is modified by that ethereal grace which even then distinguished him. Here Joseph and Mary stand in front of the temple, the high priest joins their hands, and Joseph places a ring on the finger of his bride. He is a man of about thirty, and holds his wand which has blossomed into a lily, but there is no dove on it. Behind Mary is a group of the Virgins of the temple; behind Joseph, the group of disappointed suitors, one of whom is in the act of breaking his wand against his knee. A singularly graceful figure, seen more in front and richly dressed, is, perhaps, the despairing

youth mentioned in the legend. With something of the formality of the elder schools, the figures are noble and dignified; the countenances of the principal personages have a characteristic refinement and beauty, and a soft, tender, enthusiastic melancholy which lends a peculiar and appropriate charm to the subject. In fact, the whole scene is here idealized—it is like a lyric poem.

LEGEND.

The legend of the marriage of Joseph and Mary is thus given in the “Protevangelion” and the “History of Joseph, the Carpenter.”

“When Mary was fourteen years old the priest Zacharias (or Abiathar, as he is elsewhere called) inquired of the Lord concerning her, what was right to be done; and an angel came to him and said, ‘Go forth and call together all the widowers among the people, and let each bring his rod, or wand, in his hand, and he to whom the Lord shall show a sign, let him be the husband of Mary.’

“And Zacharias did as the angel commanded, and made proclamation accordingly. And Joseph, the Carpenter, a righteous man, throwing down his axe, and, taking his staff in his hand, ran out with the rest. When he appeared before the priest, and presented

his rod, lo! a dove issued out of it,— a dove dazzling white as snow,— and, after settling on his head, flew towards heaven. Then the high priest said to him, ‘Thou art the person chosen to take the Virgin of the Lord, and to keep her for Him!’ And Joseph was at first afraid, and drew back, but afterwards he took her home to his house and said to her, ‘Behold I have taken thee from the temple of the Lord, and now I will leave thee in my house for I must go and follow my trade of building. I will return to thee, and, meanwhile, the Lord be with thee and watch over thee.’ So Joseph left her, and Mary remained in her house.”

An old tradition cited by Jerome says, “The various suitors who aspired to the honor of marrying the consecrated ‘Virgin of the Lord,’ among whom was the son of the high priest, deposited their wands in the temple over night, and next morning the rod of Joseph was found, like the rod of Aaron, to have budded forth into leaves and flowers. The other suitors thereupon broke their wands in rage and despair; and one among them, a youth of noble lineage, whose name was Agabus, fled to Mt. Carmel and became an Anchorite, that is to say, a Carmelite friar.

Kugler.

THE BRERA GALLERY.

HOME OF RAPHAEL'S SPOSALIZIO.

THE Brera Gallery contains more than 400 oil paintings, many of great excellence, besides admirable frescoes. In the same building is the National Library, founded by Maria Theresa, in 1764, and recently enlarged by private donations, libraries from suppressed monasteries, etc., until now it contains 250,000 volumes.

Johnson.

Brera, a corruption of *Prædium*, meaning meadow. This palace was erected by the Jesuits in 1618, from the designs of Richini. In the centre of the Court is a bronze statue of Napoleon I., by Canova. Around it are statues of famous natives of Milan. The Archæological Museum contains the exquisitely beautiful recumbent statue of Gaston de Foix, nephew of

Louis XII., and Governor of Milan, who was killed in the battle of Ravenna, 1512, after a short career of two months, "qui fut toute sa vie et son immortalité!" The statue was brought from his famous tomb in the now destroyed Church of S. Marta, where it was erected by the French when they were in possession of Milan.

Hare.

Were it not for this one statue we should think Bambaja overrated, notwithstanding his great skill as an ornamental sculptor. Clothed in armor, and wearing a helmet, wreathed with laurel on his head, the young soldier lies in a simple attitude, with his arms crossed upon his breast, and a severe and dignified expression on his face.

Perkins.

In the centre of the Gallery is a great equestrian statue of Bernabo Visconti, Duke of Milan, celebrated for his cruelties, which can only be accounted for by insanity. He kept five thousand hounds, which he quartered upon the richest citizens. Every two months there was an inspection. If a dog was too fat the keeper was fined for over-feeding; if he was too thin the keeper was equally fined; but if a dog was dead

the householder was imprisoned and all his property was confiscated. Bernabo was treacherously seized by his nephew, Gian-Galeazzo, Conte di Virtu, and imprisoned in the castle of Trezzo, where he died of poison, upon which his nephew took possession of his sovereignty.

Hare.

The statue is raised upon a sarcophagus which rests upon nine small columns, and has its four sides adorned with coarsely modelled bas-reliefs of the Crucifixion, the Dead Christ, and Angels, the Evangelists, and single figures of the saints. It is not the monument of Bernabo, as one would naturally suppose, but that which he erected to the memory of his wife, Regina della Scala, who had great influence over him, and to whom he was much attached despite his cruelty, his bad temper, and libertinism.

Perkins.

Ascending the handsome staircase in the courtyard we reach the entrance to the Pinacoteca, wherein Sala VII. may be found (1876) "The Sposalizio," by Raphael. The picture is inscribed with the painter's name and the date 1504.

Hare.

AURORA.

BY GUIDO RENI (1575-1642).

CARDINAL BORGHESE ordered Guido to fresco the Casino of the palace which he had lately bought from the Duke Altemps, and the resulting achievement was the marvellous picture of Aurora, which is generally considered as Guido's masterpiece. The palace now belongs to the Rospigliosi family, and its Casino is visited yearly by thousands of admiring travellers. Taine thus describes this immortal work. "The god of day is seated in his chariot surrounded by a choir of dancing hours, preceded by the early Morning Hour, scattering flowers. The deep blue of the sea, still obscure, is charming. There is a joyousness, a complete pagan amplitude, about these blooming goddesses with their hands interlinked and all dancing as if at an antique fête."

This is the noblest work of Guido. It is embodied



poetry. The hours that, hand in hand, encircle the car of Phœbus, advance with rapid pace. The paler, milder forms of those gentle sisters who rule over declining day, and the glowing glance of those who bask in the meridian blaze, resplendent in the hues of heaven, are of no mortal grace and beauty, but they are eclipsed by Aurora herself, who sails the golden clouds before them “shedding showers of shadowing roses” on the rejoicing earth; her celestial presence diffusing gladness and light and beauty around. Above the heads of the heavenly coursers hovers the Morning Star, in the form of a youthful cherub, bearing his flaming torch. Nothing is more admirable in this beautiful composition than the motion given to the whole. The smooth and rapid step of the circling hours, as they tread the fleecy clouds; the fiery steeds; the whirling wheels of the cars, the torch of Lucifer blown back by the velocity of his advance; and the form of Aurora, borne through the ambient air, till you almost fear she should float from your sight.

Eaton.

ROSPIGLIOSI PALACE.

HOME OF GUIDO'S AURORA.

THE vast Palazzo Rospigliosi was built by Flaminio Ponzio, in 1603, for Cardinal Scipio Borghese, on a portion of the site of the Baths of Constantine. It was inhabited by Cardinal Bentivoglio, and sold by him to Cardinal Mazarin, who enlarged it from designs of Carlo Moderno. From his time to 1704 it was inhabited by French ambassadors, and it then passed to the Rospigliosi family. On the roof of the central room of the Casino is the famous Aurora of Guido.

Hare.

IL GIORNO.

BY CORREGGIO (1494-1534).

THE large altar-piece that now serves as a companion piece to the Madonna della Scodella at Parma, the Madonna of St. Jerome, or Il Giorno, has been secured by Parma, though, like the Madonna della Scodella, it paid a visit to Paris at the time of the French occupation of Italy, in company with many other masterpieces.

After the treaty of Paris, the French Government was very anxious to retain it, and is said to have offered a million francs for it; but the Parmese were at that time fully alive to the merits of the great painter, and refused to give it up on any terms.

Toschi, the celebrated engraver, exerted himself much to obtain its restitution, and was rewarded for his pains by seeing it restored to its place, in 1816.

The old *custode* of the Academy informs visitors with much pride that this painting was placed first on the

catalogue of that great exhibition at Paris during the first empire, when all the masterpieces of Europe were collected in the Louvre.

The commission for this work was given by Donna Briscide Colla in 1523, but several years elapsed before it was finished, and it was not until 1528 that it was placed in the Church of St. Antonio Abbate, at Parma.

This is universally acknowledged as one of Correggio's finest masterpieces, and the execution is as nearly perfect as possible. The name, *Il Giorno* (Day), has been applied partly to contrast it with another work that was probably in progress at the same time, and also because of its being essentially a picture of daylight. The Virgin is here represented seated under a sort of bower formed of red drapery stretched across from one side to the other, and hanging in loose folds behind St. Jerome. The back is open, showing a lovely landscape, with trees, hills, and the portico of a temple. The young mother is seated in the centre of the picture, with her foot resting on a rock; her eyes are cast down, and she is smiling at the Child's eagerness. There is nothing divine in the countenance of the Infant. He is simply one of the many lovable children that Correggio loved to paint. One hand he is holding to an open book held before him by St. Jerome, and to which a young boy-angel is pointing, while the other hand nestles lovingly among

the luxuriant hair of the Magdalen. This Magdalen is one of the most perfect of the master's creations. Regarded simply as a beautiful, graceful woman, it is indeed perfect, and has called forth the warmest encomiums. Ruskin says that the color Correggio has used for the hair is the only one with which certain light, golden clouds could be painted; but, on the other hand, he criticises severely the whole figure when he speaks of her as the "lascivious Magdalen of the Il Giorno." This is strong language to apply to such a figure, in which, though there is, perhaps, nothing to indicate the Christian saint, there appears, to us at least, no trace of past or present impurity in the exquisite beauty of the saint.

On the other side stands St. Jerome, who, from being the most prominent of the saints in the picture, has given his name to it. This figure has aroused as enthusiastic admiration as the Magdalen, but Dr. Meyer considers it to be weakest in the entire picture, from the peculiar attitude in which the saint is depicted.

M. Compton Heaton.

The astonishing execution cannot outweigh the great deficiencies. The attitude of St. Jerome is affected and insecure. Correggio is never happy in grand things. The child who beckons to the angel turning over the

book, and plays with the hair of the Magdalen, is inconceivably ugly, as is also the Putto who smells at the vase of ointment of the Magdalen. Only this latter figure is inexpressibly beautiful, and shows, in the way she bends down, the highest sensibility for a particular kind of female grace.

Burckhardt.

ACADEMY OF FINE ARTS, PARMA.

HOME OF CORREGGIO'S IL GIORNO.

THE colossal Palazzo Farnese, commonly called La Pilotta, stands behind the modern Ducal Palace. It was begun by Ranuccio Farnese I., in 1597. The immense brick buildings include Palace, Academy, Archæological Museum, Picture Gallery, Library, and the Farnese Theatre. On the left of the theatre is the entrance to the Picture Gallery. The greater part of the collection occupies one great gallery, divided at intervals, which count as so many chambers.

Hare.

This picture-gallery contains four of Correggio's masterpieces. The principal is his St. Jerome, known in Italy under the name of Il Giorno. The entire chamber is devoted to the exhibition of this work, which is generally called the "Madonna di S. Girolamo." His others

are "The Madonna della Scodella," "Descent from the Cross," "Bearing the Cross," and the "Madonna della Scala," a fresco removed entire from the Church of St. Michael.

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THE ASSUMPTION OF THE VIRGIN.

BY TITIAN (1477-1576).

TITIAN was employed to paint this picture for the high altar of Santa Maria di Frari, in Venice, and when, after two years' labor, it was raised to its place, the church was filled with an admiring crowd. Seen as it is now in the Academy, in a light and a place for which it was not intended, the consummate art which Titian applied to carry the eye up from the prominent group of the apostles around the tomb of the Virgin, first to her figure in mid-air borne by angel-supported clouds, and higher still to the centre of light around the brow of the Eternal, is unappreciated. The wonderful effects, too, which would only suggest themselves to the eye of cultivated genius, of the different atmospheres encircling the three stages which the picture comprehends, are partially lost. All the seeming defects in drawing would be invisible in the gloom of the Frari

altar, to which the painting was tempered down, and there would be room for no feeling but that of amazement at the marvellous conception.

The Eternal Father is seen just leaving the high vault of heaven, to welcome the ascending form, and, granting the eager petition of an approaching seraph, ready to place the crown of life upon the maiden mother's brow.

Richard Ford Heath.

ACADEMY OF FINE ARTS, VENICE.

HOME OF TITIAN'S ASSUMPTION OF THE VIRGIN.

PASSING under the iron bridge we arrive at the steps of the ancient convent of La Carita, where Alexander III. took refuge. The conventual buildings are now occupied by the Academy. The second hall, "Sala dell Assunta," has a ceiling by Cherubino Ottali, with a painting by Paul Veronese in the centre. It contains "The Assumption," by Titian, the most important picture of the master, brought from the Church of the Frari.

Hare.

SANTA BARBARA.

BY PALMA VECCHIO (1475-1528).

THIS, the chef d'œuvre of Palma Vecchio, is placed over the altar in the Church of Sta. Maria Formosa at Venice. She is standing in a majestic attitude, looking upwards with inspired eyes, and an expression like a Pallas. She wears a tunic or robe of a rich, warm brown, with a mantle of crimson; a white veil is twisted in her diadem, and among the tresses of her pale, golden hair. The whole picture is one glow of color, life, and beauty. Cannon are at her feet, and her tower is seen behind. Beneath, in front of the altar, is a marble bas-relief of her martyrdom; she lies headless on the ground while fire from heaven destroys the executioners.

LEGEND.

The legend of Sta. Barbara was introduced from the East. She is the crowned Pallas or Bellona of

the antique mythology reproduced under the aspect of a Christian martyr.

Her father, a pagan, loved her exceedingly; and, fearing that her singular beauty would cause her to be demanded in marriage, he shut her up in a high tower, and kept her secluded from the eyes of men. While studying and meditating in her solitude she learned to condemn the false gods, but she knew not the true faith. The fame of the celebrated teacher and doctor, Origen, reached her in the loneliness of her tower, and, in response to a letter which she wrote to him and despatched secretly, he sent her one of his disciples disguised as a physician, who perfected her conversion, and she received baptism at his hands. During her father's absence from home she instructed the workmen to put three instead of two windows in the bath chamber they were constructing for her in her tower; and, when her father, much displeased, asked her why she had done this, she replied, "Know, my father, that through three windows doth the soul receive light, the Father, the Son, and the Holy Ghost, and the Three are One." Then her father, being enraged, drew his sword to kill her. She fled from him to the summit of her tower and he pursued her, but she was wrapt from his view by angels, who carried her to a distance.

A shepherd betrayed her by pointing silently to the place of her concealment, and her father dragged her out, beat her, and shut her up in a dungeon, and, finally, cut off her head with his own hands.

In devotional pictures Santa Barbara bears the sword and palm in common with other martyrs. When she wears a diadem it is as a martyr, not as a princess. She has also a book, and is often reading, in allusion to her studious life. But her peculiar, almost invariable, attribute is the tower, generally with three windows in allusion to the legend.

Mrs. Jameson.

SANTA MARIA FORMOSA, VENICE.

HOME OF PALMA VECCHIO'S STA. BARBARA.

THIS church was built by Marco Bergamesco, 1492; but it has been added to in later times. It contains one glorious picture, Santa Barbara, by Vecchio, being a portrait of his daughter Violante, beloved by Titian.

In this church the annual "Festa delle Marie," commemorating the safe return of the brides, carried off with their arcelle (coffers containing their doweries), was held until the time of the Republic. The doge and signory were received at the door by the priests of the church, who offered in the name of the parishioners, hats of straw, flaçons of wine, and oranges.

Hare.

**This book is under no circumstances to be
taken from the Building**

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